

KERAMIC STUDIO

Vol. V, No. 2

SYRACUSE NEW YORK

June 1903



HEN once the initial step is taken, it is a matter of a very short time before everything seems to be running in the same direction. It is only a short time since Mr. Volkmar started his class in pottery in Mrs. Robineau's New York studio, and now everyone is studying the manipulation of clays and glazes. Mr. Binns opened his summer school shortly after Mr. Volkmar's class had begun. Then Mrs. Vance Phillips added pottery to her summer school, and Mr. Volkmar opened his pottery to summer students. Mr. Dow includes pottery work in his Ipswich summer season's work and many individual china painters are working out the pottery problems for themselves, Mrs. Poillion, New York; Miss Mary Chase Perry, Detroit; Marshal Fry, New York, and Mrs. Robineau, Syracuse, among others. It is not like this fad or that, it is a serious movement and ought surely to bring about some worthy result since it calls for too hard work and too many risks to be degraded to the level of fancy work as it becomes more popular. Before this movement started the individual artist potters in the United States could be counted on the fingers of one hand—almost—Miss McLaughlin, Mrs. Frackleton, Mrs. Irelan, Mr. Volkmar, Mr. Robertson and the freak potter Ohr, possibly a few others; we feel safe in predicting that a very few years will add appreciably to their ranks from among the china painters.



FOR BEGINNERS

Anna B. Leonard

TO APPLY designs to keramic forms first look for the structure or the skeleton upon which the design is built, then consider how it fills the space given and how it may be applied to the desired space. Take a simple repeating design in a border for instance. The design may be seen in a band on a low bowl and the decorator may wish it on a tall vase; the first thing to do is to space off the vase in good proportions, the border being in good proportion to the height of the vase. Here to begin with, is the important question of space division. When the width of the band is decided upon, then the next step is to find how many perpendicular divisions shall be made to accommodate the repeating design.

A "plate divider" is invaluable and assists the decorator at once in adjusting spaces by placing the vase directly in the center of the divider and drawing the lines up the sides of the vase, whether one wishes twelve parts or ten or eight (or any more or less numbers.) All this may be done quickly instead of by laborious measuring used before the invention of the "plate divider."

If a part of the design may be directly transferred into one of these spaces marked off, so much the better, but if it has to be changed a little to fill the space correctly, then one-half of the portion of the design may be drawn and when that is perfectly satisfactory it may be drawn on tracing paper and then the paper folded and the other side drawn to get both sides or portions symmetrical (if it is a symmetrical design.)

This tracing then will represent the entire figure that is to be decorated, and this is repeated in each portion until the border is completed.

A pencil drawing may be made over the faint tracing left on the china to correct any fault, but if one is experienced an outline of color or gold or paste may be used directly, correcting as one works; but even the best and most experienced workers prefer to get a good and satisfactory drawing in the beginning, facilitating very much the work that follows.

One should be most careful in getting beautiful lines, lines that cut the spaces in two beautiful portions, the portion that makes the design and the portion that makes the background. It is an excellent idea to hold the object before a mirror and then criticise the shape of the dark spots and then the light spots. Of course in tracing without the carbon paper, the object is first rubbed with turpentine and dried.

By putting the pencil drawing of the tracing paper next to the china and going over the back of the design with a hard point, either a sharp agate burnisher or sharpened orange stick, the pencil marks will be transferred to the china.

It is better to first try some simple designs on a plain plate or saucer, until one has a little experience.



NATIONAL LEAGUE OF MINERAL PAINTERS

THE annual meeting of the National League of Mineral Painters was held on May 7. The principal business was the election of six new members of the Advisory Board, which resulted as follows: Mrs. K. C. Church, San Francisco; Miss Bayha, Kansas City; Miss Perry, Detroit; Miss M. M. Mason, New York; Miss Ehlers, Jersey City; Mrs. Davis, Boston.

The subject of how the current exhibition should be judged brought out many interesting remarks, and it was unanimously voted that the judging should be done in New York, and that judgment should be accepted as final in the matter of awards. The judges selected were Miss Amy Mali Hicks, New York; Miss Blanche Dillaye, Philadelphia; Mr. Peter Roos, Boston.

The marks in the competition on educational lines were awarded as follows, the highest marks being given for the carrying out of the three problems; design for tile, design for pitcher, candlestick in clay. Mr. Rockwood Moulton, Brooklyn, sent all three, and stands 1st, receiving the gold medal and scholarship; Miss I. A. Johnson, tile, pitcher, stands 2d, silver medal; Miss Peacock, tile, stands 3d, bronze medal; Miss Welch, tile, pitcher, 4th; Miss Lienau, tile, 5th; Mrs. Mayhew, tile, 6th; Mrs. Andresen, tile, 7th; Mr. Simmons, tile, 8th.

The following were commended by the judges for design, adaptation to form, drawing and color:

BOWL—No. 19, Marshal Fry; 20, Marshal Fry; 27, Mrs. Sarah Wood Safford; 21, Marshal Fry; 29, Miss Mason; 22, Mrs. Mayhew; 18, Mrs. Fry.

VASES—No. 4, Marshal Fry; 16, Mrs. C. A. Pratt; 14, Mrs. S. E. Price; 9, Miss Foster; 3, Mrs. De Witt; 10, Mrs. L. I. Harrison.

PLATES—No. 41, Marshal Fry; 40, Marshal Fry; 103, Marshal Fry; 52, Mrs. S. E. Price; 34, Mrs. Chas. Cooper; 31, Mrs. Chas. Cooper; 39, Bertha L. Davis.

IDA A. JOHNSON, President.

KERAMIC STUDIO

GRAND FEU CERAMICS

Taxile Doat

II—SÈVRES AT THE PARIS EXPOSITION OF 1900*



THE Sèvres Exposition of 1884, where for the first time were grouped reds of copper, fixed blues and enamels rivaling the palette of Chinese ceramists, was quite sensational, but at no time before 1900 had the factory shown in its decennial (now quinquennial) exhibitions such an ensemble of varied ceramics, new shapes, complex technique, and works of art by the most celebrated talent. And at no time had the Laboratory met with such a succession of fortunate discoveries, whether accidental or scientifically deduced.

It must be said also that at no time the vogue for ceram-

*Lack of room and the large number of illustrations prevent us from giving Mr. Doat's second paper complete in this number. It will be continued in July issue. As it was impossible to take direct photographs of all the pieces illustrated, so many having been dispersed, some of the illustrations are reproduced from "La Manufacture de Sèvres en 1900," published by E. Levy, 18 rue Lafayette, Paris.

ics had been so strong and outside influences so stimulating, and never had just or prejudiced criticism so persistently assailed the State factory, which was even threatened with suppression. A successful exhibition was absolutely necessary.

As the Ministry of Finances refused additional credit, the Sèvres administration went to work on its own resources. The first plan was the construction of an Exhibition Palace in grès outside, and porcelain inside, which, built in the center of the Champ de Mars gardens, would contain the products of the factory. Grès, which, since the works of Carriès, the regretted master, had conquered not only cultivated minds but the popular favor, was adopted in order to show the possibility of applying on a large scale this first class ceramic material to the construction, and to the inside as well as outside polychrome decoration of modern residences. Had not the Chinese built in Nankin a porcelain tower?

Lack of funds prevented the carrying out of this great original plan. It was decided that only a fragment would be executed as a demonstrative piece. The sculptor Coutan, member of the Institute, and director of the works of art of Sèvres in 1894, took charge of the work. Keeping for himself the sculptural part which symbolises the Arts of the Fire, he secured the collaboration of the architect Mr. Risler, and with the help of the personnel both executed the external part of



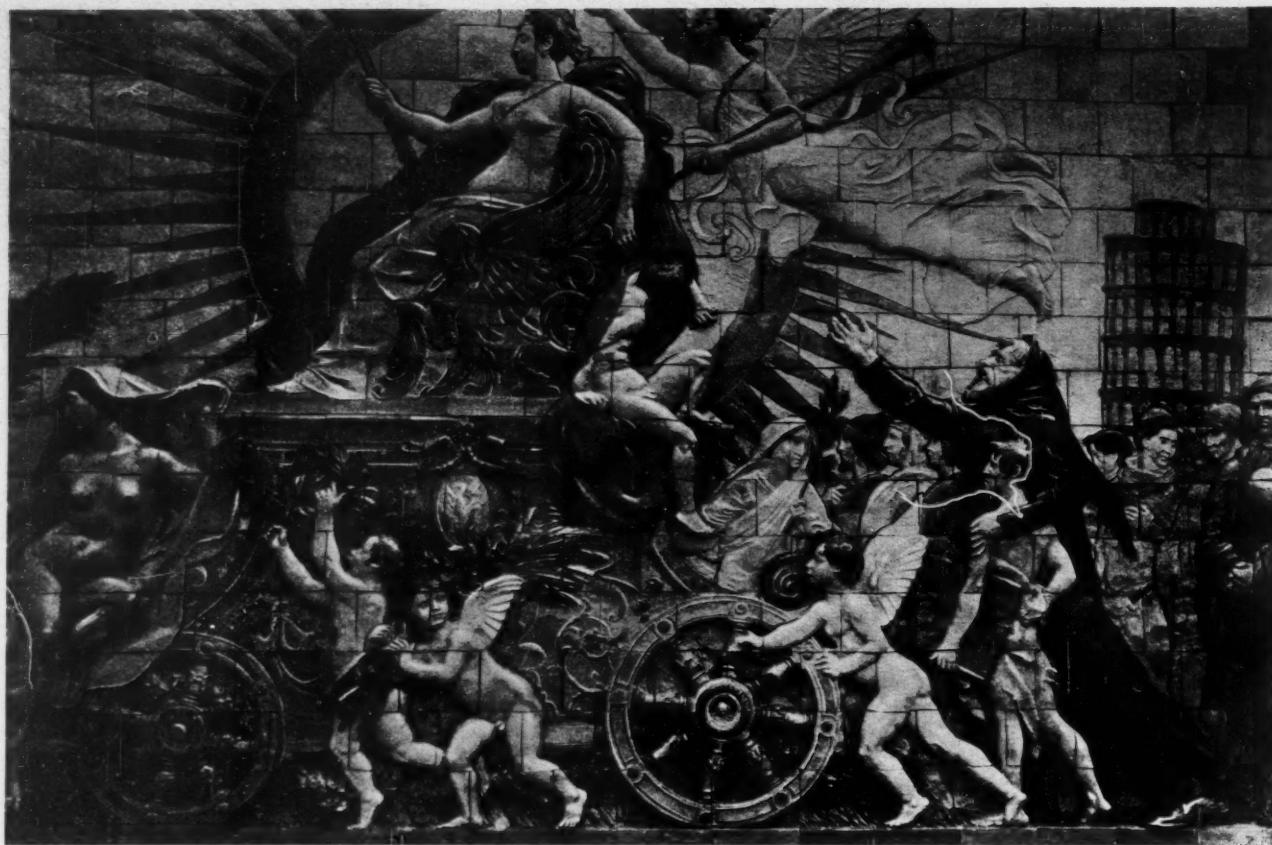
Large piece in grès, a part of the decoration of the Ceramic Palace fragment. The largest piece which has been made in stoneware, with the exception of large oil jars made by the Spaniards.



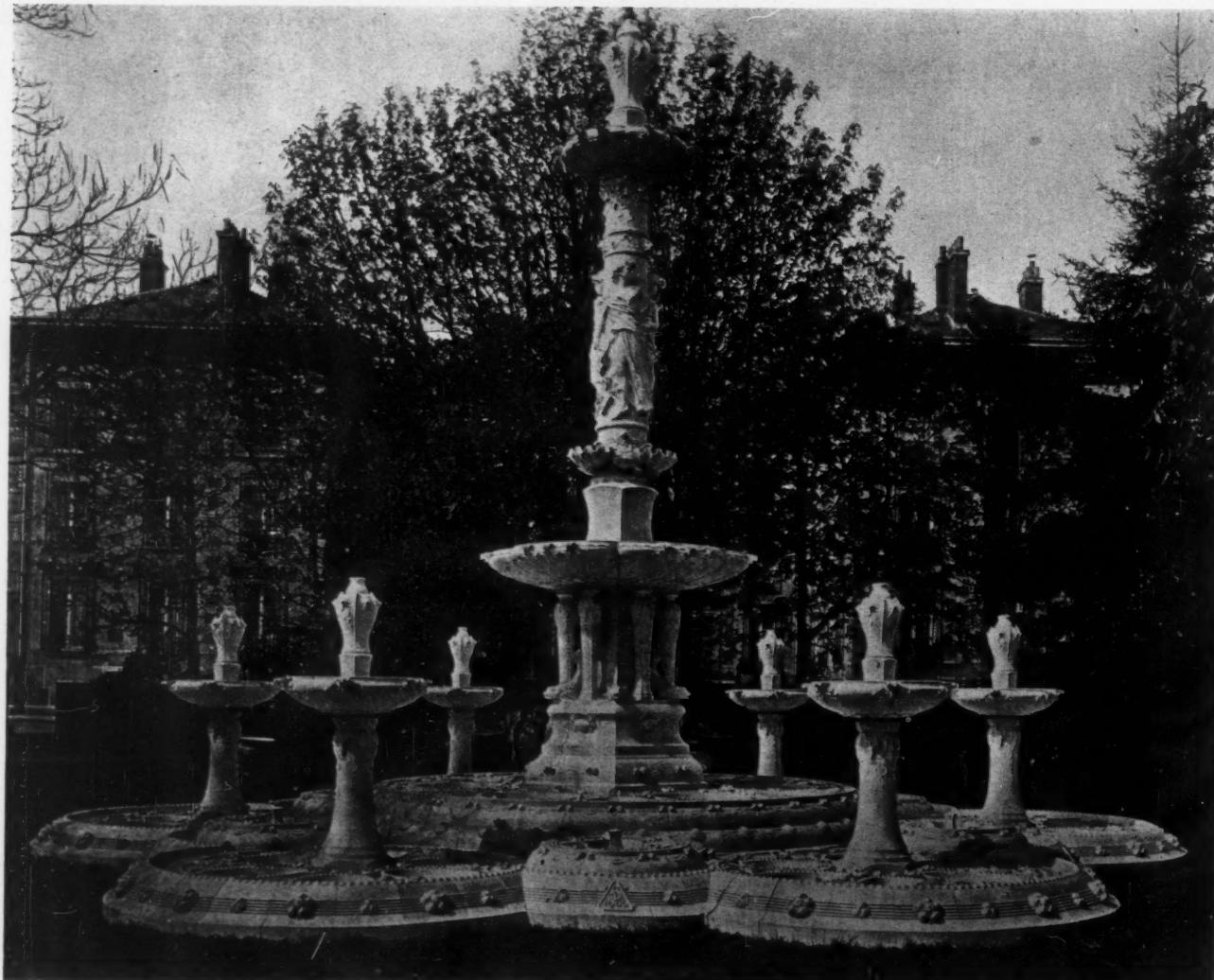
Fragment of the Ceramic Palace in grés, decorated with the whole palette of new grand feu colors. Size 11.70 by 9 Met.



Frieze in grés, part of the Ceramic Palace fragment.



The Italian Renaissance. Fragment of the large frieze in grès of the Palais des Beaux Arts, sculptured by Barrias after the designs of Joseph Blanc. The tiles are 0.25 by 0.20 met., (about 8x9 inches.) The frieze represents the History of Art, Assyrian Art, Egyptian Art, the centuries of Pericles, August, Leo X, François I, Louis XIV, Napoleon I, and the modern republican period.



Monumental fountain in grès, decorated with crystalline glazes. After the designs of Mr. Sandier, the Director of Works of Art of Sèvres.

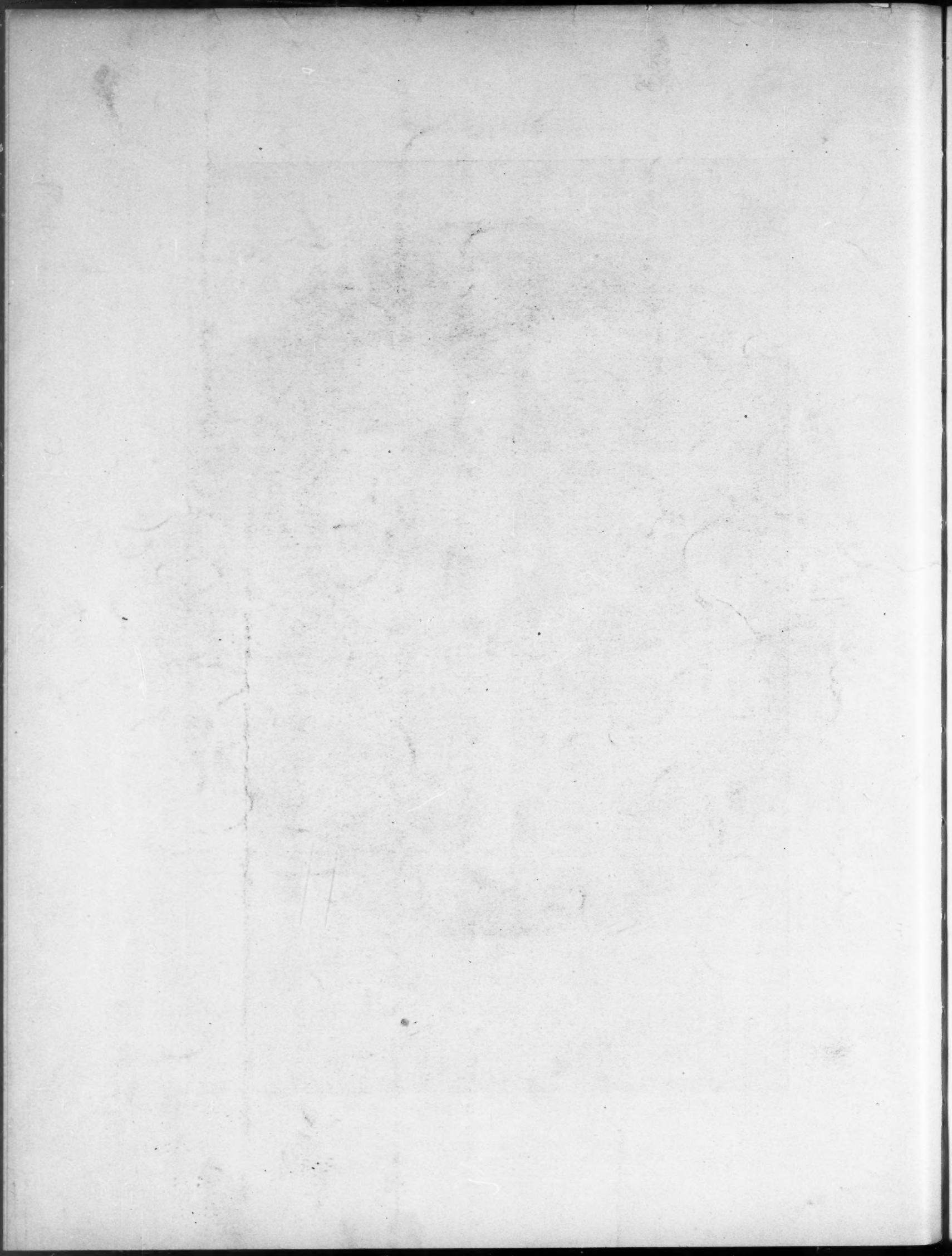


NASTURTIUMS—MAUD M. MASON

JUNE, 1903
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.



this fragment of the Ceramic Palace, the dimensions of which, about 38 feet high and 31 feet wide, were very imposing.

This construction could not be undertaken with the known materials and a special grès was necessary, of a more common and less expensive clay than porcelain, but easier to work and fire than the stoneware of Provence, of the Beauvaisis or of the Rhine country. Mr. Vogt, the technical director, solved the problem by inventing a grès of very fine paste, yielding easily to the thumb of the sculptor, keeping a long time its dampness, easy to throw and model, impervious to water and consequently not liable to crack, resisting strong pressure, receiving well the most varied coloration, and, most

frieze of the Palais des Beaux Arts, *The History of Art*, the designs of which had been made by Mr. Joseph Blanc of the Institute. The sculptor Barrias executed in relief this large composition, an apotheosis of Art since prehistoric times, and at the proper time the 4,500 pieces, covering a surface of over 400 square yards, left the kilns to play their part in the decoration of this monument consecrated to Art. The figures are in relief on a turquoise background and display the wonderful variety of grand feu colored glazes.

Another important work was a monumental mantel-piece over twenty feet high, ordered by the Minister of Beaux Arts and executed by Mr. Sedille, and which showed that grès cérame, created for outside architectural decoration, was also very suitable to the more delicate interior decoration.

While these architectural works were being carried out, the chemists completed the series of colored glazes, of grand feu colors over and under the glaze, red, blue, yellowish green, brown and black, the crystalline glazes which had been so successfully used at Copenhagen, and gradually the muffle firing was entirely replaced by the grands feux, rapid, rational, the only ceramic firing. However at this same time the old porcelaine tendre was reconstituted, with its rich translucent enamels (domain of muffle firing).

In 1895, Mr. Coutan having resigned, Mr. Sandier became Director of the Works of Art. He discarded all the old forms which had become unpleasant because they had pleased too long, and replaced them by a number of new shapes of all sizes. For decoration, he substituted for the illogical principle of covering with opaque colors the white surface of the porcelain, the more sensible one of using colors only to bring out better the brilliancy of the white and precious clay.

After his own designs, he directed the execution of a monumental grès fountain, of more than 30 feet at the base, with a main column over 20 feet high, rising from a large basin, above which are three dancers by Mr. Boucher. A combination of many small basins and columns decorated with turtles, fishes, shells, water lilies, etc., and covered with the richest crystalline glazes, produced with the play of water a most pleasing effect.

[TO BE CONTINUED.]



NASTURTIUMS—(Supplement)

M. M. Mason

FOR first firing the nasturtiums are painted with Yellow Red for the light ones, Carnation for the deeper ones, and Blood Red with the addition of a little Ruby for the darkest flowers. The dark markings are put in with Carnation in the light flowers and Blood Red and Ruby in the darker ones.

The background is laid in with Albert Yellow, Yellow Brown, Black Green and a little of the deepest flower color.

When dry, the paint is dusted with the same colors used in painting, allowing some of the Blood Red to go over the leaves.

Retouch the yellow flower with a wash of Albert Yellow. The same colors used in laying in are used for strengthening and modeling the others. The same colors are also used in retouching the leaves as were used in the first painting, with the addition of a little Yellow Brown in places.

It is desirable to keep the color scheme as brilliant and glowing as possible, using washes of Yellow Brown, Black Green, Carnation and Ruby.

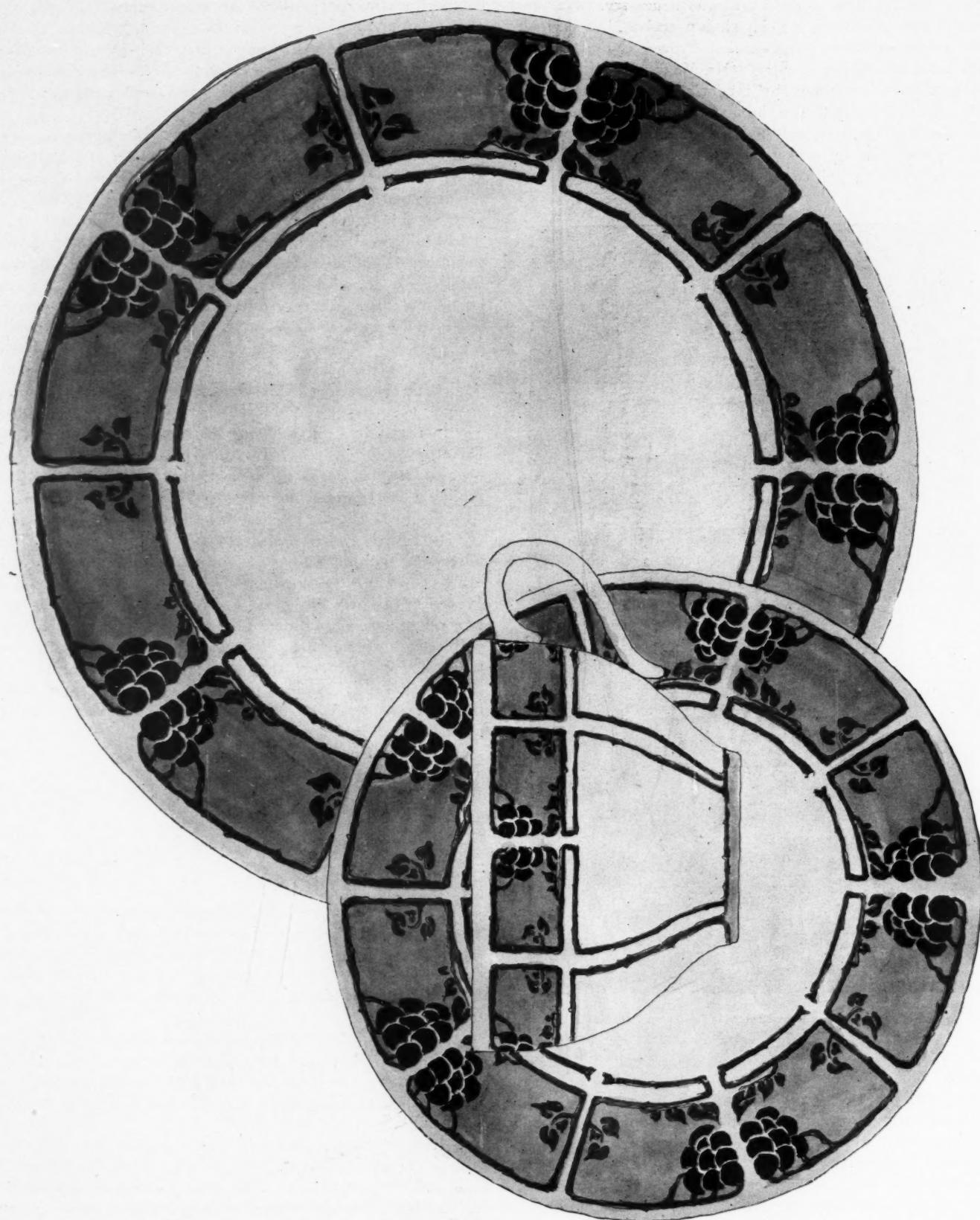


Mantel-piece in grès in the Museum of Decorative Arts, Paris.

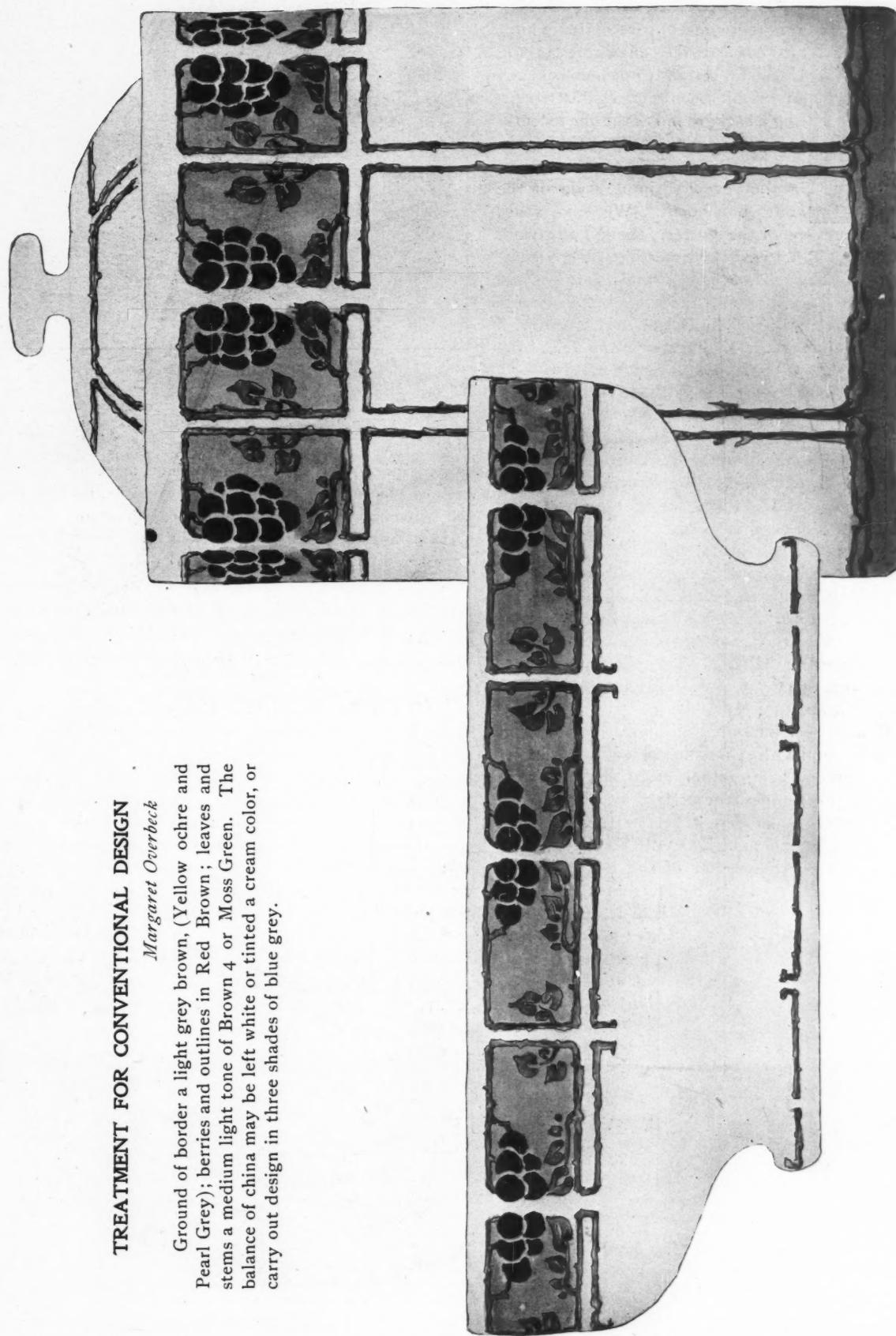
precious quality, making possible the execution of large pieces. This point being acquired, there remained to find the mat or semi mat glazes and the enamels, which firing at the same temperature as this new material, would make a harmonious whole with it, without any danger of crackling and scaling. This was the work of the chemist Mr. Giraud.

After numerous experiments and trials, the architectural fragment enriched with the flammés and crystallized effects of the new grand feu palette, was piece by piece erected on the Esplanade des Invalides.

Having heard of the creation of this new material, the architect Mr. Thomas asked the factory to model in grès his



SECOND PRIZE, COMPETITION DESIGN—MARGARET OVERBECK



TREATMENT FOR CONVENTIONAL DESIGN

Margaret Overbeck

Ground of border a light grey brown, (Yellow ochre and Pearl Grey); berries and outlines in Red Brown; leaves and stems a medium light tone of Brown 4 or Moss Green. The balance of china may be left white or tinted a cream color, or carry out design in three shades of blue grey.

KERAMIC STUDIO

POTTERY AT THE ARTS AND CRAFTS EXHIBIT
CRAFTSMAN BUILDING, SYRACUSE

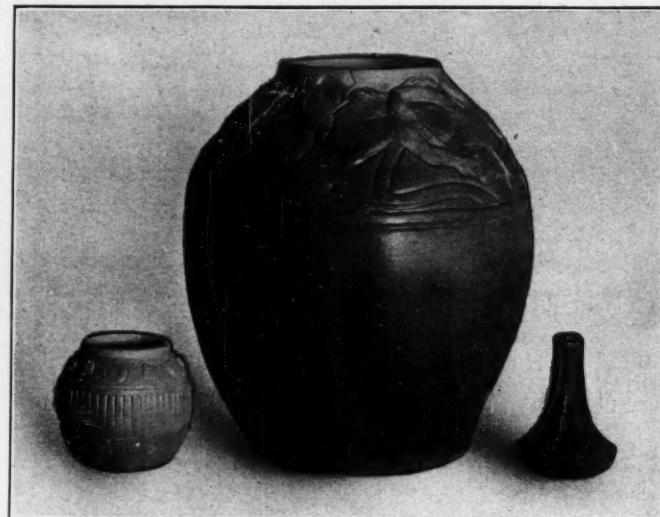
AKEN altogether, it is doubtful if a more representative crafts exhibit has been made anywhere in the U. S. and certainly nowhere has such an exhibit been seen against so fitting a background as the one recently held at Syracuse, The Craftsman building being finished throughout in the severely simple style of the crafts movement. We have space here only for a short review of the pottery, though the work in the other crafts was all extremely interesting.

The display of Rookwood was as beautiful as always, and Grueby showed some interesting new tile work, but we expect to review their architectural faience in a later article and wish to speak here rather of the individual potter's work and of the newcomers in the field.

The Van Briggle Pottery is perhaps the most important of the new work. The shapes, modeled decorations and color are simple and artistic, the body, a faience, firing probably at about the same temperature as Rookwood. The glaze is mat, similar to the Grueby effect, but showing rather the coloring of the Rookwood Iris ware. It is, however, quite individual and relies more on modeling and general color effect than on local application of design in color. The motifs used are usually floral forms simply and gracefully conventionalized. Mr. Van Briggle obtained his knowledge of pottery in this country and increased his art in the studios of Paris and the foreign potteries. His work promises to add appreciably to the reputation of American faience. The pottery has been running for a little over two years, and already has gained quite a reputation among lovers of ceramic art.

Newcomb College sent a number of interesting pieces of pottery executed by pupils, the vases decorated in dull blue on a greyish white ground being rather more attractive than those with the olive green tones, the designs are all good and we regret that no photographs were taken of these that we might show them to the readers of KERAMIC STUDIO.

The Miami Pottery is the product of the Dayton (Ohio) Society of Arts and Crafts. It is made from an ordinary yellow clay, found in the valley of the Miami River, and fashioned by hand into simple shapes, and sometimes decorated with modeling in low relief. The chief interest, however, lies in the character of the glaze, which in the most successful pieces, is of a rich dark bronze color, full of life and having a



Van Briggle Pottery Co., Colorado Springs.

soft, luminous quality in its mat surface, which is distinctive of the work.

Miami pottery is not the product of experienced craftsmen or accomplished artists. It represents, for the most part, the efforts of young students in the handicraft classes of the Dayton Society, which is under the direction of Forrest Emerson Mann.

As can be seen from the cuts, the designs are unique and artistic, and the work is altogether unusual from amateurs.

Mrs. S. S. Frackleton sent a few pieces of her blue and grey stoneware, which has already been noticed in KERAMIC STUDIO.

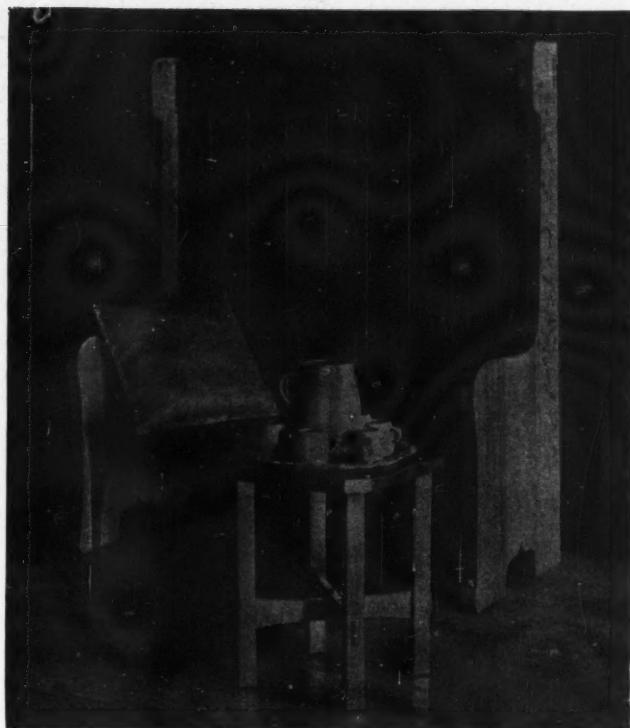
Miss M. Louise McLaughlin was well represented and showed some experiments in color and inlaid glaze both white and colored, that were very interesting. The clay is cut out in openings which are then filled with glaze. As yet she has no rival in this country in the making of true porcelain. The only criticism that we would make is that the relief decoration is sometimes a little heavy and not always interesting. But we understand that she has been applying her energies rather to the technical perfecting of her bodies and glazes. She writes in a recent letter: "Inlaid glazes white and colored, and trials of varied color effects in decoration is what I am working on. Now that I have settled upon a body and glaze which suits my purpose, and have learned how to fire it, I feel the more free to work upon schemes of decoration. New



Miami Pottery, by Mrs. J. B. Thresher.



Miami Pottery, by William Cochrane and Albert Loose.



Cider Set, by Charles Volkmar. Settee by Gustave Stickley.
[Courtesy of The Craftsman.]

possibilities and suggestions are always coming to one, and that forms the inexhaustible interest of the work."

Mrs. Poillion had a large exhibit of ware, mostly articles of utility, jardinieres, window boxes, tree tubs, flower pots, etc. The designs were good, the body, as yet, is not very interesting artistically, but Mrs. Poillion deserves much praise for the progress already made.

Mr. Charles Volkmar's work is so well known that it needs little comment, the colors, shapes and glazes, both mat and brilliant, are simple and artistic. The cider set illustrated is in a mat green and goes well with the crafts furniture of Mr. Stickley.

Mrs. Alsop Robineau's exhibit was of experimental pottery showing several different bodies and glazes. The best piece was a little vase at the right of the illustration, a grey

blue porcelain body fired at about cone 8. It has a finely mottled color and is finished with a polish and no glaze. The low vase with *pâte sur pâte* decoration of cowslip in white on a deep cream ground is the same body, with a glaze. The other two dark pieces are faience fired and glazed at cone 6.

CASTING

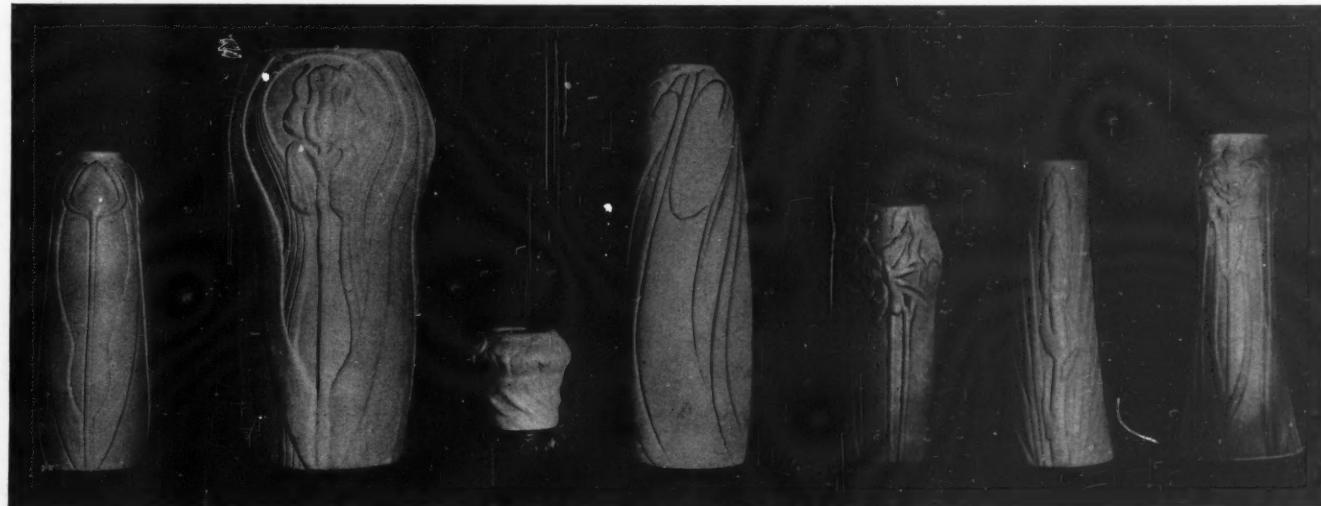
The chief interest of Mrs. Robineau's exhibit lies in the demonstration that it is possible to use the casting process without losing individuality and the personal touch. With stoneware or a soft pottery body (faience), building entirely by hand and turning on the wheel are the more interesting methods of making forms. The necessarily heavy effect ob-



Miami Pottery. Jardinier, by Mrs. J. B. Thresher.

tained, suits well the material; but in working for a porcelain body a more delicate effect is desirable; this cannot be obtained wholly with the hands, nor is it reasonable to spend days to accomplish what with proper aid and brilliant, are simple and artistic. The cider set illustrated can be done in a comparatively short time. To have this necessary aid, Mrs. Robineau has had a number of moulds made from drawings, each mould combining two or more different curves, so that when a new shape is desired she

can take part of one casting either alone or in combination



Van Briggle Pottery Co, Colorado Springs.

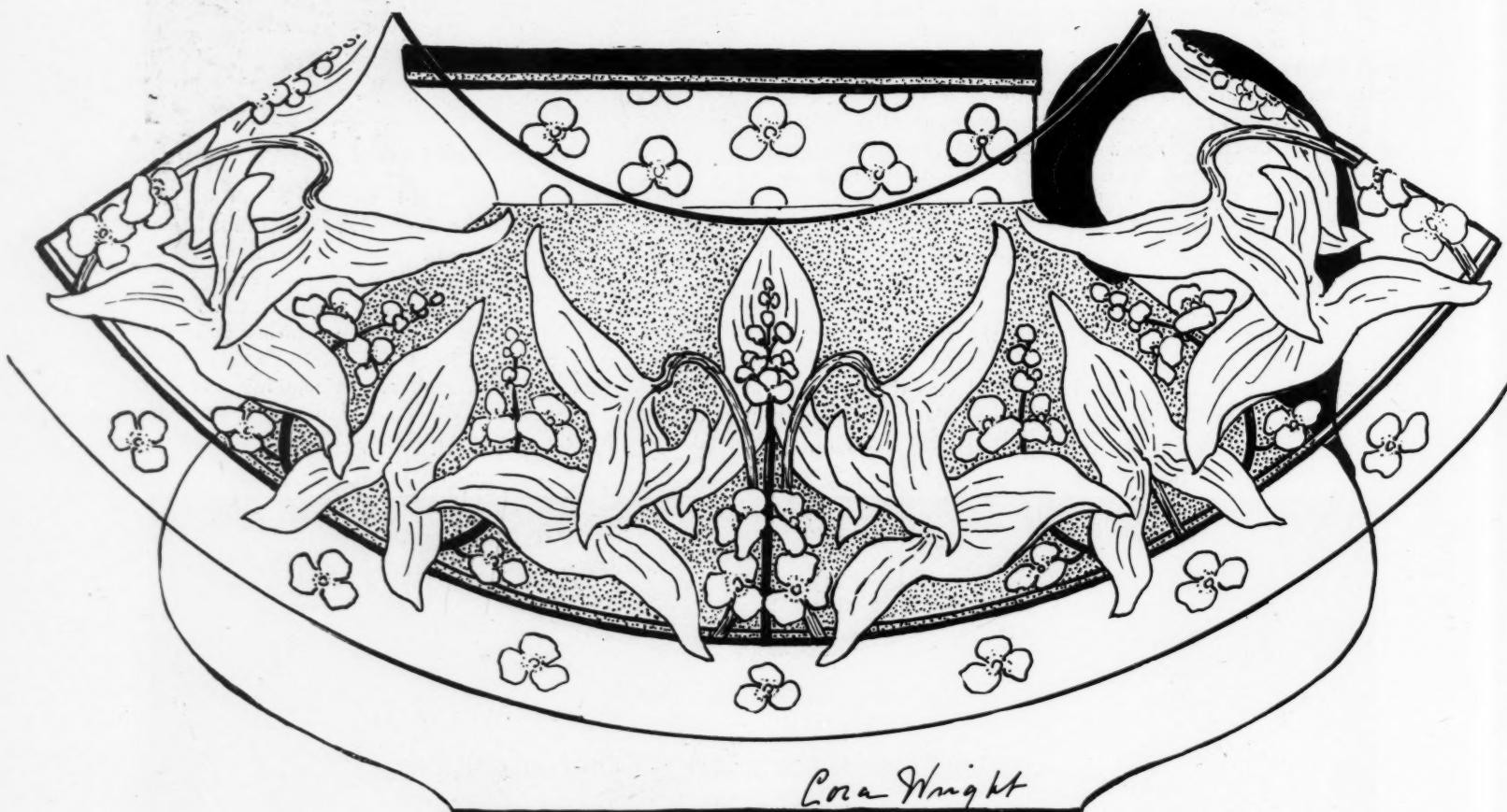
KERAMIC STUDIO

with parts of other castings to make the new model. These parts are joined together with slip and then the form is rounded out or cut out or otherwise changed until the desired shape is obtained. A good example of this is found in the center vase which was cast in the same mould with the white one at its right; also the white vase at left of center was cast in the same mould as the grey blue one at the right end of the line. We have written at length about this method of

casting, thinking it may be of use to other workers; also we wish to remind potters that many of the most treasured works of ceramic art both of Europe and of the Orient were cast or pressed in the mould, and students are not to be discouraged from using the casting process by the advocates of "all hand work," who have gotten far enough into the crafts movement to become enthusiastic, but not far enough to recognize necessary limitations.



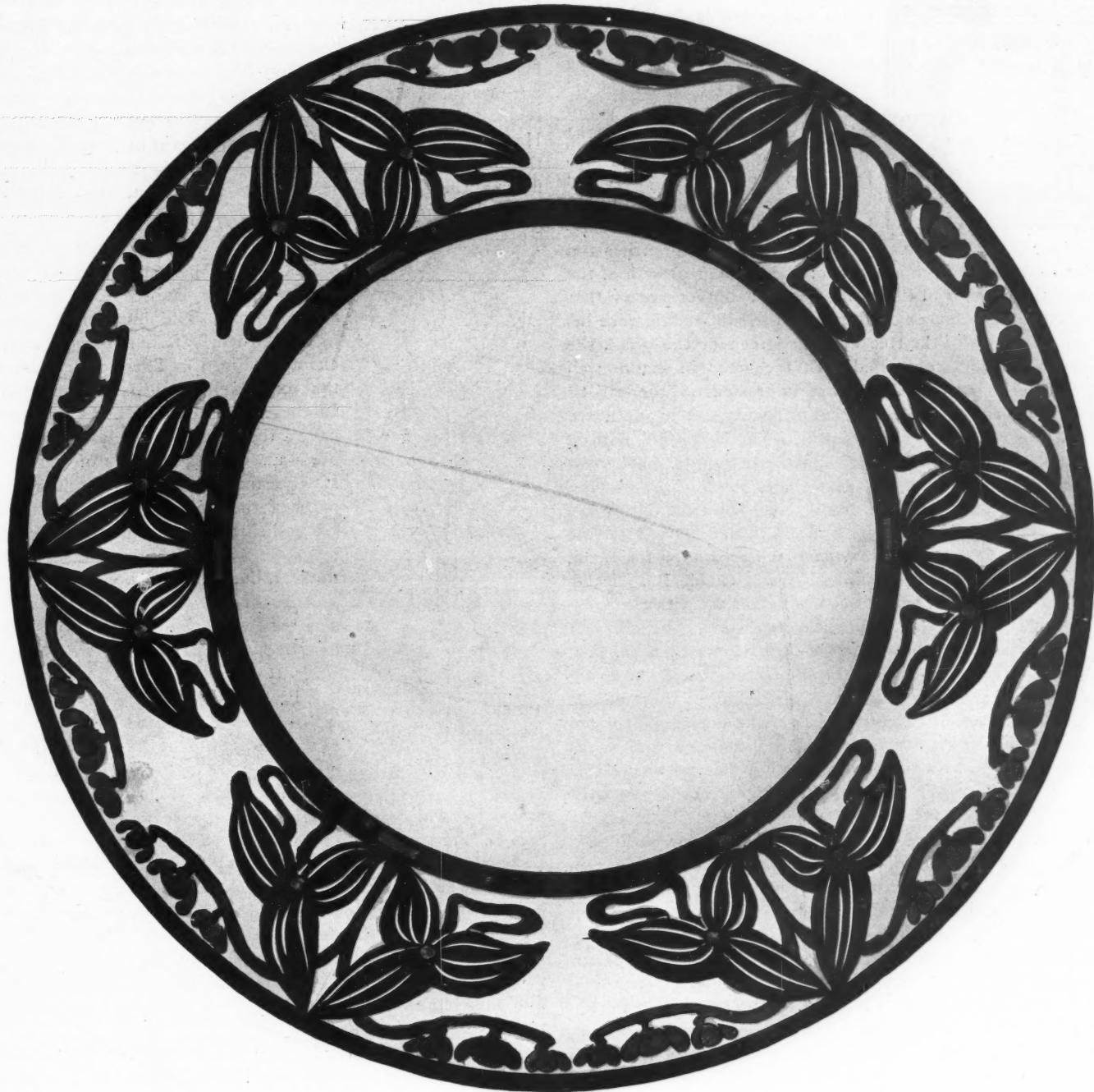
Experimental Pottery and Porcelain, by Mrs. A. A. Robineau.



DESIGN FOR PITCHER (ARROW HEAD)—CORA WRIGHT

DOTTED portion and plain part at base, tinted very delicately with a mixture of Apple and Grey Green medium fluxed, producing a Celadon effect. Flowers, Pale Pink, Flat Enamel with touch of Yellow in centre. Leaves,

Green Enamel floated on very thin, composed of Apple and Brown Green with touch of Black and $\frac{1}{4}$ Aufsetzweis. Wide bands and centre of handle, Gold with pink flowers; narrow bands, portion of handle and outline, black.



SAGITTARIA DESIGN FOR PLATE—CATHERINE SINCLAIR

Third Honorable Mention in Design Competition

To be executed in two shades of green and blue flat enamel.



PRINCIPLES OF DESIGN

(Second Article)

Hugo Froehlich



DESIGNERS refer largely to nature for inspiration, because in all her aspects she is constantly revealing beauty and suggestion. To the untrained mind these are limited or entirely hidden; but to the artist they offer no end of possibilities. To him an apple tree in an orchard is something more than a fruit tree. The drawing of the trunk so characteristic of all apple trees, the movement of the branches and twigs so different from any other; the peculiar growth of the leaves, the contour of the entire tree, the all over pattern that the cast shadow makes on the grass, the subtle difference between the green of the tree and the green of the grass, the green in sunlight contrasted with the green in shadow; all have something to say. All are impressed on the artist's visual sense as some distinct kind of beauty. The apple tree is but one example. Other forms, such as an old barn, a stream, a roadway and flowers appeal as strongly to his sense of the beautiful.

These different kinds of beauty may be in the line, in the technique, in the mass, in the contour, in the color; but true it is, they *exist only for the mind* that has sought for them, that has received such training as will enable it to feel a pleasurable sensation when it comes in contact with them.

This is largely true of historic ornament. The different styles represent the best that has been done by nations of varying periods, climates and characteristics. These are records that reveal to us as much of the life of these people as does the historian's account. Like the paintings of the old masters, the historic styles are legacies that are well worth our analysis and with the knowledge thus derived we create a style of our own. We find that the designer in the past went to nature for his material very much as we do. The exception is the Saracenic and many of the straight line motives.

The symbolic meaning of the motives such as the Egyptian, Assyrian, Early Christian, Indian and Chinese, certainly intensified the beauty and interest in their art. But in all instances, did they seize on certain beautiful truths in nature, and evolve a national style that set forth strongly the characteristics of their life as a people.

The Lotus furnishes both the symbolic and artistic impulse for all variations known as Lotus designs. The scarab, hawk, adder and disc, are prominent as motives and only second in importance to the Lotus.

In the Greek, the acanthus leaf is dominant. In the Gothic the decorative elements and vigor of growth in nature are especially marked. In the Indian ornament, the symbols of the sun, winds, points of compass, trees, flowers, serpents, running water are both instructive and beautiful. The Scandinavian dragon and rope typifying the conflict between vice and righteousness have furnished material to evolve a national style. The Moors only, forbidden by their religion to portray any living thing, have been forced to abstractions in straight and curved line. And yet with these severe limitations they have produced a style rivaling the others in beauty and wealth of variety. After all it is the appreciation of a trained mind that can feel the beauty in a line and well proportioned area

whether based on truth or abstraction. It is the personal quality that can translate these elements into terms of beauty. This, with the topographical conditions of our country, social fabric and characteristics of our people, should give us hope of eventually creating a style distinctly American.

We ought to learn to know the historic styles as well as the paintings of the old masters, that they may be sources of help. We must build on what they have bequeathed to us; but eventually we must be ourselves and not imitators. That is what the Greeks, Romans, Persians and other nations did. Having acquired appreciation of the beautiful they built on the material of the past, allowing their characteristics to influence their expressions. If in this effort, the majority sought inspiration from nature, let us profit by going to her storehouse for material.



Fig. I.

As stated before, decorative elements exist in landscape, plant and animal forms. Training alone enables us to see them. Take milk weed as an example (Fig. I.) These are the lines that express flower, leaf, stem and pod. In these kinds of lines and shapes we have a theme that can be varied to express an endless number of designs. If we search further and consider the parts of the plant, such as the front, top and side views, single petal, pistil, calyx, vertical and horizontal sections, the leaf, bud, stem, pod, we have quite a series of motives which the fancy may easily transform into units for border, surface pattern and symmetry. (Figs. II and III.)

Problem I. Make a pencil drawing of some wild flower (as these are simple and best adapted to design) and resolve it into its elements. Avoid a literal copying as a close adherence to actual form in drawing the elements, give tight and limited results. The parts of a plant ought to stimulate the imagination and should be interpreted liberally. Do this with a sharp pencil point and try in the drawing of the flower to express in line only and without shading the difference between the delicacy of the petal, the firmer quality of the leaf and the woody strength of the stem. Make several drawings of the wild flowers and motives, as but one attempt will be of no more help to the design student, than one exercise would be to the student of music.*

Problem II. In May number of KERAMIC STUDIO we saw that irregular and unequal areas, finely related in a design, building or picture, produced beauty. In this lesson we will try other principles, one of which is symmetry. Like the former, we find in nature a liberal use of this mode of expression.

Draw a rectangle 9 inches one way (a vertical or horizontal panel) and compose a symmetric design based on the flower motive that you have drawn in Prob. I. Here again, remember the structural lines of the rectangle, large and small areas, long and short lines. Too many large areas produce monot-

*It is strongly urged to keep a sketch book in which pencil drawings of the wild flowers and facts of the same are made. It will be most valuable material for future work when we have no flowers.

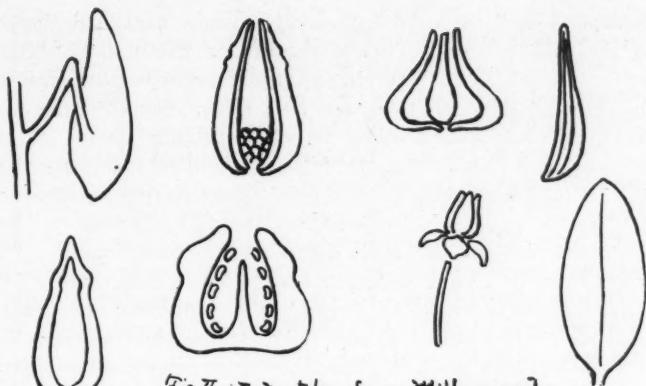


Fig. II Facts taken from Milk-weed

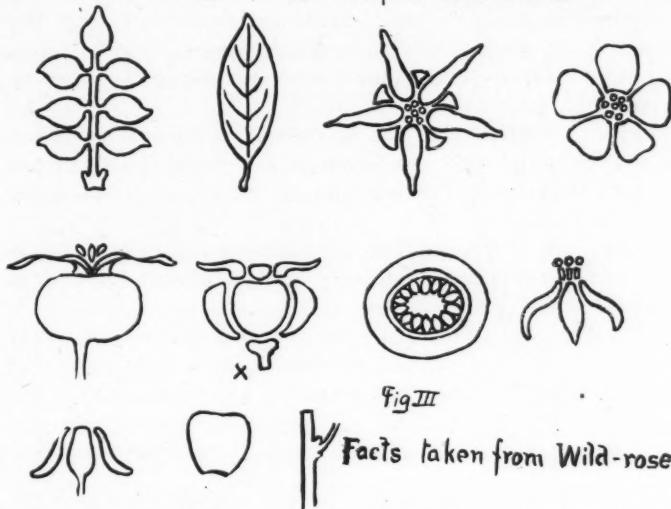


Fig. III

Facts taken from Wild-rose

only, too many small, over decoration and confusion. (See figure IV.)

Problem III, Repetition: This principle finds almost universal expression in nature. She repeats blades of grass, trees, flowers and fruit, without number. From the primitive

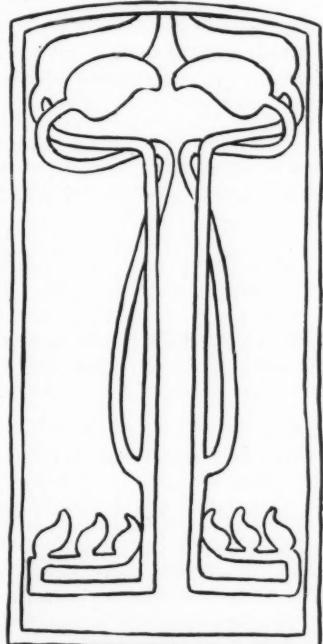


Fig. IV

markings with a stick on a rude vessel by an Indian, to the refined proportions of the Greek fret are embraced the art possibilities in this direction. The same principle is found in

the measured beat of the tom-tom or the measure of sound in Beethoven's symphony. The rude chanting of the savage has a rhythm similar to the metre of Longfellow's Hiawatha. In one, it is a visual measure of some beautiful unit, in another it is a measure of related sounds, in the third it is a measure of related words. The mere repetition of stones, a row of trees or bricks is not beauty, nor is the mere repetition of sounds or words beauty. The units must in themselves be complete and there must exist between them a relation that makes for a unified whole.

Arrange several borders in line making use of one or more of the facts derived in Prob. I. Here again treat the design as mosaic, viz: every part must be interesting in itself and related to its neighbor. (See figure V. and VI.) Espec-

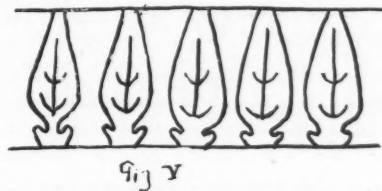


Fig. V

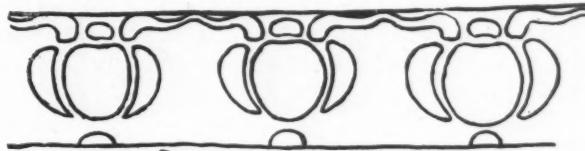


Fig. VI

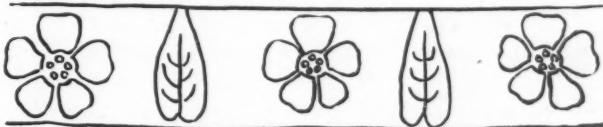


Fig. VII faulty



Fig. VIII faulty



Fig. IX faulty

ially is this true of the background areas. Avoid complex units. The simple ones are more easily arranged and give more restraint and dignity in the results. Fig. VII. units are good, but not finely related. Fig. VIII. units unrelated. Movement of leaves not in harmony with the rest of the design. Background areas not fine enough. Fig. IX too crowded. There is related movement of the parts, but it is commonplace, viz: The decorative lines are not apparent, and the background forms are not studied.

Problem IV. All over pattern; the covering of a surface by repeating one or more units is another kind of repetition. Not only do we have to consider the linear movement, but the relation of parts in all directions on a flat surface. Hence the units must repeat vertically as well as horizontally, as in Fig. X.

KERAMIC STUDIO

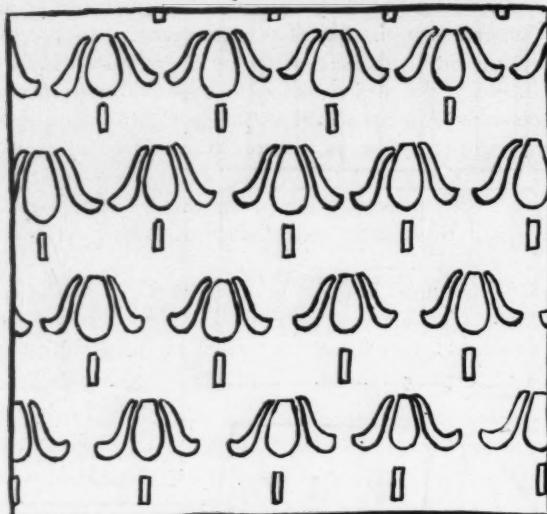


Fig X

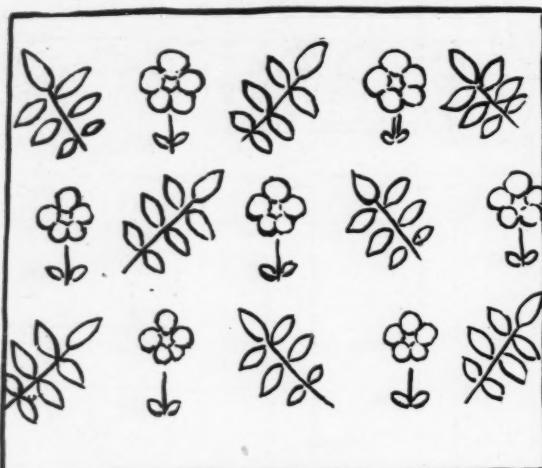


Fig XI faulty.

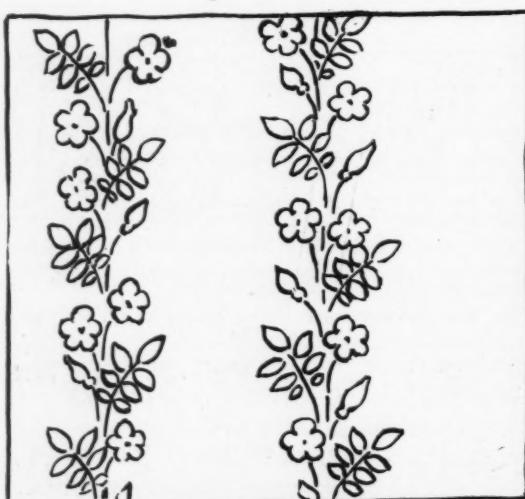


Fig XII faulty

In a 6 inch square arrange an all over pattern, using a part of a unit or combining several, taking some motive of your own from Prob. I. However, the simpler the theme the easier will be the solution. The separation of a unit into parts like the one marked X in the wild rose motive, is an excellent

treatment, and one used extensively by the textile designers of the middle ages. This method forms the basis of stencil work. It consists of carrying as it were, narrow pathways of background between the parts of a flower, thereby relieving tightness without destroying mass. Especially useful is this in color, as it carries threads of background color through that of the design, thereby softening and harmonizing results.

By the eye, space these units at regular intervals, not too far apart, and on the other hand do not crowd them. The effect must be simple and one to be taken in at a glance. The object of the lesson is to develop the judgment. So much depends on this ability to determine at once just where a line or form must be placed to make a fine arrangement. In the pattern, the background shapes must be studied as in previous exercise, because on their excellence depends largely the unity of the whole. Utility in this design need not be a feature of the lesson, as the object is an exercise of the mind to develop judgment.

Fig. XI. is faulty as the movement of the leaf shapes is not in harmony with the flowers. The units consist of too many small areas and the contour of one is not in harmony with the other.

Fig. XII. is faulty. There is no invention and the handling is commonplace. The design and background are separate elements.

Note. The course followed in these articles, is partly based on a method planned by Prof. Ernest Fennellosa and perfected by Mr. Arthur W. Dow.

THE CLASS ROOM

All subscribers wishing to follow the course of lessons on designs by Mr. Froehlich, may submit their best three solutions of each problem to this department. They will be criticised in the magazine so as to afford the mutual help or class room criticism. The work of one lesson will be criticised in the following number of KERAMIC STUDIO. We can not return work sent for criticism.

Rules for all Students following the Course in Design

After working out solutions and marking them from 1 to 6 in order of merit not of making, select the best three of each problem and make copies, using brush and India ink, studying to make a good firm line—also draw in India ink all other parts of the lesson to be submitted to KERAMIC STUDIO for criticism. Sign everything with initials but slip must be enclosed with name and address in envelope. Work must reach KERAMIC STUDIO before 8th of month or no criticism will be given. Keep originals of work sent, to refer to in case it is not put up on the "black-board" of the Class Room.

The Class Room criticisms will be made by the Editor on lines laid down by Mr. Froehlich.

M. E. Z.—Problem I. Solutions 1, 2, 3—Are all composed in rectangles too long for their height which makes a pleasing division difficult. No. 1—The last space is too large in its relation to the space preceding, if the group of two and three and the single line were each moved a little to the right the whole effect would be better, or if the rectangles were cut off closely after the single line it would be improved. No. 2—Is not pleasing as it suggests an artificial arrangement of objects such as trees set at regular intervals, and even in this case the last space would be too large. No. 3—The relation of the first four lines and spaces are good but the remaining divisions are monotonous.

Problem II. Solution 4—The area at right is too large and not well considered, there are too many confused lines in the lower left corner, the line movement is uncertain. The three leaves all seem to touch a vertical line, making the composition tight at that point, as many lines converging to one point attract the eye and produce tightness.

Problem III. Solution 5—Lines in water should be omitted. Space division not bad. Sol. 6—Width of trees and spaces between trees too nearly alike. Sky line not simple enough and too regular; road has not sufficient perspective, line of road not good, edge of road seems to be cut down vertically, must be dangerous traveling; road too prominent—trees ought to be wider at base than at top. Lines have vigor, ought however to be of more uniform thickness.

C. W.—Problem I. Solution 1—Too regularly spaced, the principle of repetition was not under consideration. Sol. 3 is the best—in the other two



the groups of lines should be closer together, making more contrast with larger spaces.

Problem II. Sol. 4—Repetition not under consideration. Sol. 5—Lines of leaves at right too parallel—divisions would be better if larger leaf went to top. Sketch is simply handled, big in feeling and shows promise. Lines are still too unrefined in quality. Sol. 6—Composition too involved, lines go in too many directions; leaf should not go to corner, emphasizing that spot.

Problem III. Sol. 4—This would be better if one of the trees were wider, thereby counteracting the movement of the road out of the picture. Sol. 5—Is the best solution, one of the trees should be wider. Sol. 6—Too many small and similar areas gives confusion.

E. P. H.—Problem I. Solutions are all too regular. Sol. 1 is the best.

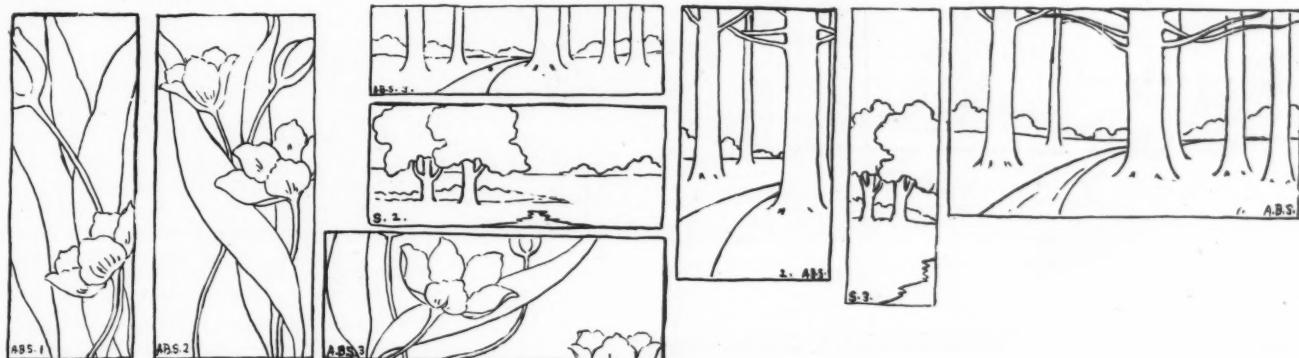
Problem II. Solutions would all be better if the rectangle cut the flower or leaf at side or top as well as base.

Prob. III. Sol. 1—Would be better if the perspective of trees had not been drawn so regularly as to suggest artificial arrangement. Sol. 3—Space divisions too much alike. Draw your rectangle within the edge of the paper instead of cutting paper in a rectangle. Solutions sent in time to be published will receive more definite criticism.

A. L. H.—Your work was sent too late for special criticism. It is all too indefinitely drawn, lines are weak and drawn without sufficient thought—it is impossible to tell just what was intended. We cannot return work sent for criticisms—see note at beginning. Try again and make a bolder drawing.

L. B. H.—Problem I. All the solutions are open to the same criticisms as that of C. W. No. 3, the problem of repetition is not under consideration. 1 and 3 are the best. Sol. 2 has not sufficiently large areas. The force and frankness of the lines are good.

Prob. II. Solutions are all under the same criticisms as Fig. xviii in the



KERAMIC STUDIO

lesson. Sol. 1 comes under same criticism as Fig. xx except that it is worse. Sol. 3 is the best of the three but comes under the criticism of M. E. Z. Sol. 4 in regard to leaf forms on either side, but the strong sweep of the stems and flowers across the rectangle is worthy of notice. Sol. 2 has too many small areas in center and all lines are too confused.

Prob. III. Sol. 1 is unfinished—has no skyline or horizon. The clumps of bushes are not well placed, especially the one on the lower line of rectangle, and the road leads out of the picture. The arrangement of trees in regular order, *i. e.*, two small, one large, two small, one large, is too artificial and cuts up the space too regularly. Sol. 2—The lines of trees lead out of picture and nothing else makes a perspective within the frame; skyline is badly considered also two saw logs at right angles so prominently placed, attract the attention and if, as in this case, their movement is not in harmony with the rest of the sketch, they are sure to produce a discord. Sol. 3—As these problems are exercises to study line movement and proportion of areas, we do not feel that L. B. H. has succeeded in either. Lines are weak, crinkly, hastily done, with no thought of considering each area whether sky, distance, water or foreground as a distinct space influencing its neighbors by its contour and size. Work more carefully and with more respect for your medium of expression.

A. B. S. Problem I. All solutions are too uniformly spaced, there should be more contrast of large and small areas.

Prob. II. Sol. 1 is very interesting. The rectangle cuts the flower forms frankly and the background forms are well considered. It would be better if the left edges of the two leaves did not form a diagonal line in center of rectangle, the upper edge of central leaf should cut into right side of rectangle somewhere near the flower instead of in the lower righthand corner, also one line of flower petal runs into the same diagonal formed by leaves. Sol. 2—Good but the stem in lower left corner is distracting and there is some tightness where so many lines converge near the center of rectangle. Sol. 3 is also interesting—would be improved if the two stems and leaf line did not cross each other so closely near lower left corner, also the top of flower showing at base touches the right lower corner, making too small an area there and one too nearly like the one diagonally opposite, it would be better if the flower were a little farther from right side.

Prob. III. Sol. 1—Very good. The horizontal branches might, perhaps, not wind around each other so much. Sol. 2—Also good. Sol. 3—Space division not so good, width of trees too uniform.

S.—Solution 1 and 2—Left side of rectangle should either cut the tree at left or the space between should be wider to make an agreeable spacing; horizon and line of bushes not well considered, the trees have the appearance of standing in water. Sol. 3 is the best—would be improved if the trees were a

little more toward the left. Shapes of trees might be improved. All the solutions however, are interesting and boldly drawn.

M. A. C.—Problem II. Solutions all too carelessly done, too many erasures and meaningless lines. Criticism of M. E. Z. 4 applies to most. Background shapes as to size and distribution not studied.

Prob. III. Solutions are better but still too carelessly done. Think out carefully sky, distance and road areas. There are no numbers on sketches, so cannot criticize specifically.

M. M.—Problem I. Solution 1—This is good but too similar to example in lesson. Sol. 2.—Too large a space at right. Sol. 3—Would be better with slightly larger space at left.

Prob. II. Sol. 1—This is good but too many vertical lines down the middle of the sketch. Sol. 2—Same faults as M. E. Z. 4. Sol. 3—Not bad. Leaf at left does not cut the space agreeably. Both Sol. 1 and 3 have merit both in the harmonious lines movement and the fearless way in which the lines of the rectangle have cut across parts of the flowers, the balance of large and small areas is well considered. In Sol. 1 the stems of the main flower meeting the two leaves at a sharp angle make a tightness at that part to be avoided.

Prob. III. Sol. 1 and 3 are too similar to example, 2 also is too near the example but is a very good arrangement of the study; the road ought to be wider near the lower line of rectangle and the base of tree ought not to spread so suddenly, the lines have quality and the sketch picturesqueness.

CLUB

NOTES

The final meeting for the season of the Brooklyn Society of Mineral Painters was held Wednesday, May 6th, at the residence of Mrs. James Masterman, Bay Ridge. After the usual business and discussion of League matters and study course, the club was entertained by one of the most delightful programmes of the year. Mrs. Field read a paper on "The Conventional in Art," Miss Johnson one on "Questions and Problems."

In addition, the club had an unexpected and most welcome guest in the person of Mrs. Wagner, who was in charge of the League's exhibit at the last Paris Exposition. Mrs. Wagner spoke encouragingly of the impression the keramic work of this country created at the exposition, and gave an extremely interesting account of some of her experiences in connection with the exposition and her stay in Paris. The next meeting of the Brooklyn Society of Mineral Painters will take place October 7th.

TREATMENT FOR ARROWHEAD

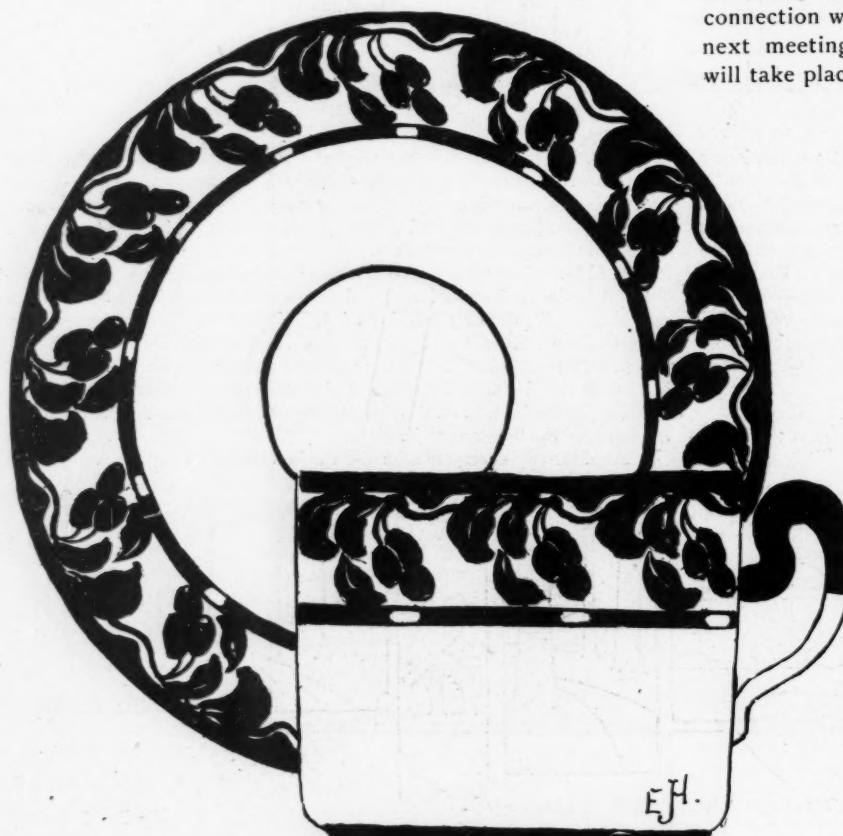
Mary V. Thayer

THE Arrowhead grows by fresh water ponds and is accompanied by rushes and coarse grass. The leaf is a bright green; the flowers are fragile and glistening white, often crumpled and like crêpe borne on yellowish green stalks which are rather heavy and coarse. The blossoms are of two sorts, one bearing a tassel of bright yellow stamens; the other, the pistil, a cushion of delicate green. The background might well carry a touch of the deep blue of the pickerel weed which always grows near.

CUP AND SAUCER, BARBERRY DESIGN

E. Hall

OUTLINE the design in Black. Tint the border back of the design either a Grey Green or make it of Gold. Paint the leaves and stems a darker shade of Grey Green and the berries a dull Red.





ARROWHEAD—MARY V. THAYER

KERAMIC STUDIO

CLAY IN THE STUDIO

(Eighth Paper.)

Charles F. Binns



THE plain form being constructed, the question of decoration presents itself. Perhaps no ornament is needed and in such case, the surface may be left rough or polished. Most clays will take a fine polish if carefully rubbed, when leather-hard, with a piece of bright steel or ivory. The ancients frequently treated their vases by polishing part and leaving part dull. Either bands or interlacing lines may be rendered this way. This, of course, is only applicable where the pottery is to remain unglazed and a pleasing color of clay is desirable. For this purpose the ware should be well fired, as a certain amount of density on the surface is desirable. If it be found that the clay will not polish, it may be made to do so by the addition of a little plastic clay, ball clay will serve well. The more plastic a clay is the better it will polish.

Of the decorations applicable to the clay there are, besides polishing, three. Incising, inlaying and slip painting. The first named is the prehistoric method. In the early period of barbaric pottery, before the days of the wheel even, a scratched or incised line was used as ornamentation. It is conjectured that the impress of a wicker form in which the clay was built, afforded the first suggestion, but no such inspiration is needed now. So much has been said and written about line treatment and space relation that it seems unnecessary to enlarge upon these points. Figures 1, 2 and 3 express the simplest forms of incised work, and figure 4 illustrates the application of a border to a simple form. Extreme accuracy need not be sought in this work. An expressive line is better than a mechanical one.

The tool is a blunt point either of steel, bone or hard wood, and the narrow trench must be cut out, not merely impressed, a blunt point is best because the line in section should be shaped like U rather than like V. The condition of the clay is important, and a little practice will determine the correct stage of drying at which to operate.

As soon as the clay is "leather hard," so that it can be freely handled, but is still somewhat moist, the pattern should be decided upon and the vase divided and spaced. The whole of the decoration should now be drawn in India ink and the piece set aside to acquire the proper degree of dryness. This is when the clay will cut freely with the tool and will crumble and fall away as it is cut. If too moist the clay will rise as a burr on each side of the line and will be difficult to remove neatly. If too dry it will be hard to make a line at all.

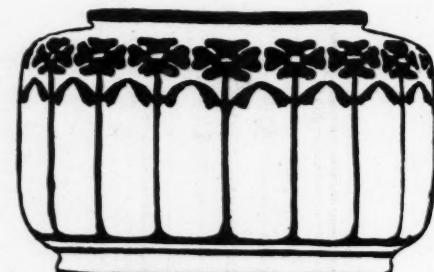
If desired, the effect may be intensified by rubbing a dark color into the incised lines. For this, the vase must be nearly dry and the color damp but powdery. A colored clay in powder will answer well. Some water colors will hold their color in the fire, such as burnt umber, burnt sienna and Indian red, though the last named will darken to a brown.

Inlaying is a step in advance of incising. Apart from the treatment of the pattern, two points must be observed. The clay of the pattern and the clay of the body must be as nearly the same consistency as possible, and they must have absolutely the same contraction in burning. The former of these conditions is not easy to attain. The body clay must not be as dry as that for incising, and there being a broader

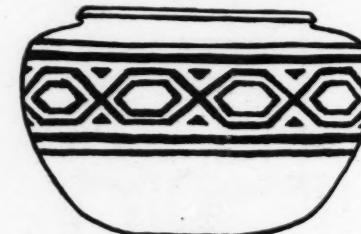
surface to be cut away, the clay can be more easily managed in the event of the outline breaking up. The clay used for the inlay must be as stiff as it can be worked freely.

As to the contraction in burning this can be adjusted by the addition of ground flint or ground feldspar to the respective clays. Two or three trial pieces should be made.

In the first take a small jar or a simple disc of clay and tool a broad, shallow channel in it. The edges should be cut as clean as possible, but the bottom of the channel will be better left somewhat rough. The clay for the inlay is now taken, morsel by morsel, on a flat tool of wood or steel, and each piece being dipped in water, is pressed into the groove made for it. A perfect union between the two clays is the first thing to be secured. The surface can be dealt with later. When the pattern is filled the trial should be set aside in a cool, damp place that it may become hard without drying.



10



4



6



5



3



2

After some hours, the next morning, perhaps, let the work be carefully examined and if any cracks have developed, they must be stopped with clay. Now with a flexible steel scraper the whole surface can be gone over and a uniform face secured.

Unless a kiln is being frequently fired, it will save time to make two or three of these trials, adding the flint or feldspar without waiting to see how the first turns out. Red clay will usually shrink more than buff or yellow clay and, therefore, the first trial will be to add flint to the red to reduce the shrinkage, and feldspar to the yellow to increase it.

Suppose a yellow pattern on a red body is desired—these natural clays always give more harmonious effects than any artificial colors would do—the pattern inlaid with yellow or red as just described, and burned, a close examination will show that the surface of the yellow is a trifle higher than that

of the red. Also the red clay will be seen to push on the edges of the yellow as though it were trying to crowd it out, as indeed it is. Now to the red dry clay add ten per cent ground flint, and to the yellow clay the same proportion of ground feldspar. If this is not enough, for no two clays require exactly the same amount, increase one or the other until a trial piece shows a perfect join and a true surface.

Figures 5 and 6 are suggestions for inlaid borders, and 7 and 8 are examples of vase treatment by this method. After the work is finished, the surface may be polished with advantage, and this kind of decoration looks best without a glaze.

Painting in slip, also called *pâte-sur-pâte* or clay on clay, permits more freedom than either of the foregoing methods and has its own possibilities and limitations. The vase to be slip-painted must be quite soft, only just hard enough to handle, and the slip must be plump and mellow, about the thickness of good cream. Brushes of two or three sizes will be needed, and a couple of sharp steel modeling tools.

The pattern or design being accurately sketched, the whole is gone over with a thin dash of slip. It is a mistake to attempt to put on much at one time. The work is gradually built up, a wash at a time until the desired thickness is attained. Obviously a smooth surface is impossible, nor is it intended. The work, on the other hand, should present the appearance of a delicately modeled embossment. The scope of this work is almost unlimited. Figures 9 and 10 illustrate the use of a dark slip on conventional lines, but this is only one of many possibilities. Very beautiful work may be done with white slip on a colored ground. The embossment being semi-transparent, the ground color will give a tinted shade with excellent effect. In this work as in the inlaid, both points of agreement must be carefully adjusted. The slip has, naturally, a greater shrinkage than the clay, by virtue of the larger amount of water it contains. By laying in thin washes this water is absorbed by the clay of the vase, but unless the two materials have the same measure of shrinkage, as they dry they will part company.

It sometimes happens that the clay which is the smaller on drying is the larger on firing and this can be adjusted by the use of feldspar. In the clay state, feldspar will act in the same way as flint, as a dry powder which makes the clay porous. In the fire its action is the opposite, it melts and causes the ware to shrink. Some exception may be taken to the constant use of experiment in clay work. Those who have been accustomed to work over glaze with ready prepared colors and firings which last for an hour or less have little conception of the work involved with clay. But just in the same degree they have no idea of the delight and fascination of the potter's art. It may, in fact, be truly said, that a potter is the most enviable of men, for in his many trials he finds unending joy.

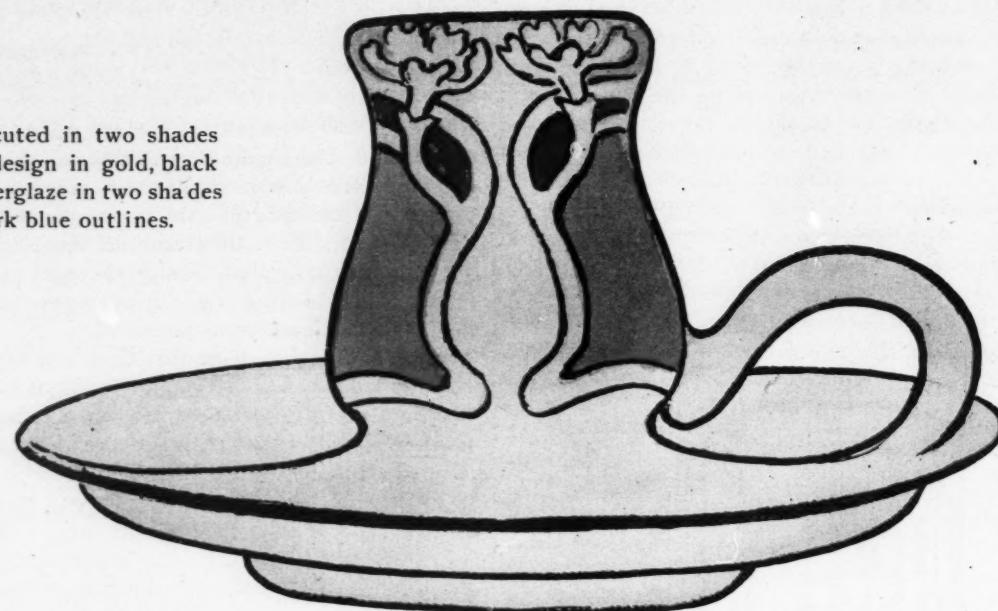


KANSAS CITY SOCIETY

The Kansas City Society of Keramic Arts held its monthly meeting in the Athenaeum rooms of the University building May 4th, when the following officers were elected: President, Mrs. Chas. Blackmar; First Vice-President, Miss Dorothea Warren; Second Vice-President, Mrs. Lura W. Fuller; Secretary, Mrs. William G. Whitcomb; Treasurer, Mrs. L. O. Nutter; Executive Committee, Mrs. Charles Coffman, chairman, Miss Josephine Bayha, Mrs. Grace R. Benton, Mrs. D. F. Wallace, Mrs. George McClelland.



To be executed in two shades of brown with design in gold, black outlines or underglaze in two shades of blue with dark blue outlines.



CANDLESTICK—OLIVE SHERMAN

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, 163 South Ninth street, Brooklyn, N. Y. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

METAL WORK

Emily F. Peacock.



METAL work is one of the earliest handicrafts, as shown by the records and examples of work in gold, silver, bronze and copper from prehistoric times. Many of these records and examples are of personal ornament, and implements of war showing great skill in workmanship. The methods used in those early days were those of hammering and casting, both of which are being used in much the same way to-day. The extreme antiquity of molten and graven images, beaten work and beautiful jewelry is known to us through the writings of Moses, and in European collections of any importance we find ample proof of his words, showing the great skill of the Egyptians in the most elaborate processes of metal work.

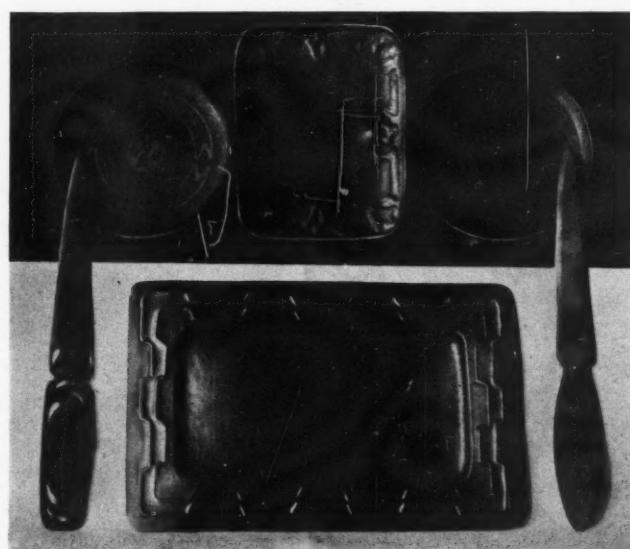
The Assyrians excelled in the making of jewelry and arms. The Greeks also set a standard in metal work which no nation of to-day can reach. With them all work was art and the fine adaptation of the vessel to its use was both a joy and a duty. They did a great deal of casting, but more hammering or embossing with punches. In this manner silver especially was wrought, but gold and bronze also, and even iron in many districts. The fragments left us by this nation are to-day an inspiration to our metal workers.

In the fifteenth and sixteenth centuries Italy was famous for its metal workers, Benvenuto Cellini being the most celebrated. Donatello, Luca della Robbia, Ghirlandaio and Botticelli were all skilled workers. They had the craftsman's sense of the distinctive character belonging to this material. They carried out their designs themselves instead of being content to design and intrust the work to others as many artists do to-day.

M. G. Broemer.

Mrs. H. Froehlich.

M. G. Broemer.



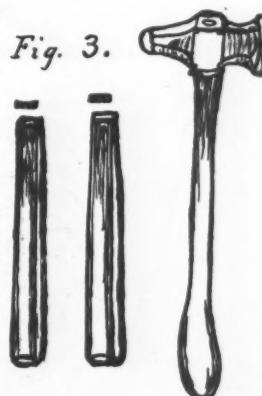
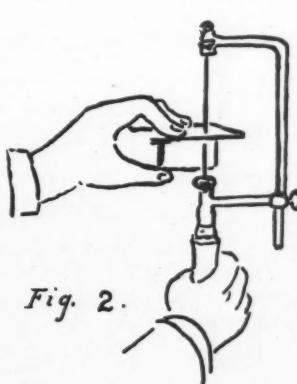
Miss Place.

Emily F. Peacock

Miss Place.

In the few illustrations, I have tried to give some simple problems for the beginner in this work. The student should acquaint himself with the use of a gauge so that he can buy intelligently the different thicknesses of sheet metal for any kind of work. The American and English standard gauges are more generally used, though there are three others. For instance, he would need a strip of copper $10 \times 1\frac{1}{2}$ of No. 17 gauge for the paper knife, fig. 1.

The first step is to see that the metal is perfectly flat. If it is not, it can be made so by pounding it on a steel block or on a hard piece of wood with a wooden hammer. A metal hammer would be apt to make marks hard to erase. Heat the metal red hot by applying the flame with the blow-pipe or by holding it over the fire. This is to soften the metal, and the process is known as annealing. While the metal is red hot drop it into an acid bath made by putting three tablespoonfuls of sulphuric acid and two quarts of water into a porcelain dish. This is kept hot by placing it inside a pan of water and keeping that at boiling point. This process is to cleanse the metal from the effects of the flame, or from any foreign substance, and is more effectual if the solution is hot. In a few moments the copper will look pink and clean; take it out with a piece of brass wire bent to make a hook. Never put iron in the bath. Wash under running water and polish with wet pumice powder; dry, and the metal is ready for the design. Draw or trace the design on the metal, then scratch in with a steel point. Cut out the knife with a bracket saw. See that the points of the saw run down when put in the frame. Hold the metal very firmly, keeping the saw oiled and holding it up straight as in fig. 2.



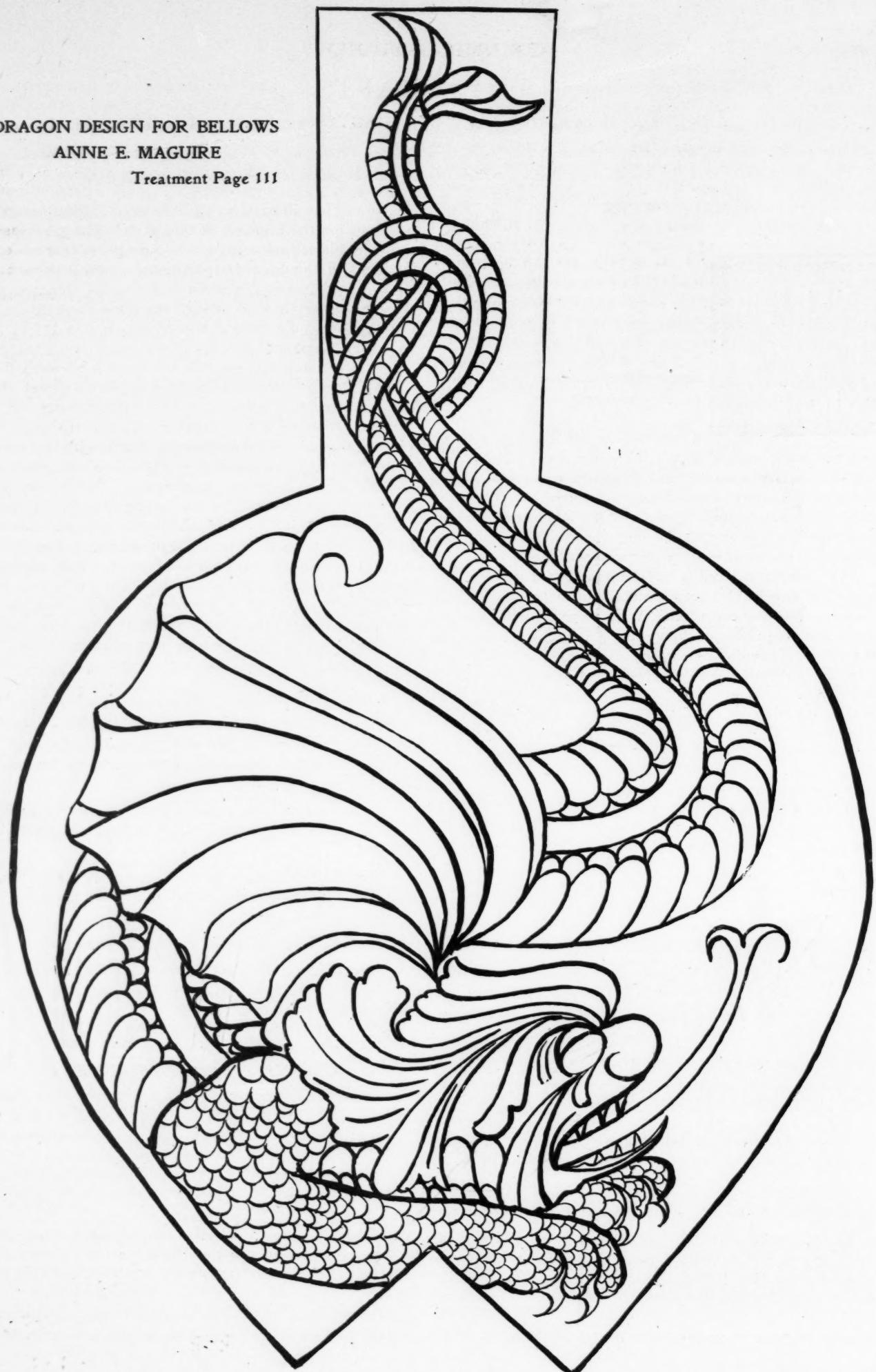
To cut out the design drill a hole through the round end of each space; put saw in drilled hole and work as before. After each space is cut out the edges will need filing to give them a round finish. For this purpose use a small half round file, No. 3 of the Glardon make. To put the line on the lower part of knife place it on cement and chase with rather a large outlining tool.

The cement is made of 5 lbs. of black pitch, 5 lbs. of plaster of Paris and one-half lb. of mutton tallow. Dissolve the pitch first by heating slowly in a large iron pot, add the mutton tallow and later stir in the plaster of Paris; boil very gently for about two hours, taking care that the cement does not burn. In hot weather the cement gets soft, then add

DRAGON DESIGN FOR BELLOWS

ANNE E. MAGUIRE

Treatment Page 111



more plaster; in cold weather it gets hard and needs more tallow. The cement being ready, take an iron hemispherical block six or more inches across, though a block of hard wood or a common brick will answer; put on an inch or more of the cement on the flat side, a little at a time as it runs easily. While the cement is soft put the metal on, press it down, taking care that the cement does not cover the edge. Put the block under running water for a few minutes so as to harden the cement and prevent the metal from lifting. Never work on metal when it is loose. Place the rounded surface of the iron block on a ring of leather filled with sand, allowing it to be easily turned while its own weight keeps it firmly enough in the position for working. If the wood or the brick is used put a sand bag under the corner on which the work is being done. Fig. 3 shows a cut of the tracing hammer, straight tracer for lines and round tracer for corners, and in fig. 4 the student will see just how the tracer is held.



Fig. 4.

Holding the tracer in this way, give gentle and equal blows with the hammer; these should be the force that sends the tool along, the hand simply guiding it as it travels slowly along the line. The beauty of this work depends on how well one blow joins its neighbor.

When one side of the knife is chased, heat with the flame; remove from the cement and wash in kerosene. If the cement hardens, heat the metal again and wash as before, repeat on the other side.

The blade part of the knife is bevelled, first with a No. 2 and then with a No. 3 hand file. Take out the file marks with emery cloth and polish with pumice powder and oil.

(TO BE CONTINUED.)

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PYROGRAPHY

DRAGON DESIGN FOR BELLOWS

Anne E. Maguire

DESIGN for bellows may be treated in two ways; the design may be simply outlined and a deep background burned or it may be outlined and a flat background put in and then colored. The scales, wings and head, in emerald green and blue. The tongue in vermillion with touches here and there in the body of the same color; the eyes are colored yellow.

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TECHNICAL ARTICLES ON GRAND FEU CERAMICS

The first technical article by Taxile Doat, which will probably appear in September issue, will be on the preparation and composition of hard porcelain and grès. The six others about modeling, casting, glazing, construction and packing of kilns, formula for colored pastes and glazes, underglaze and overglaze grand feu colors, &c., will follow.

STUDIO

NOTES

Henry J. Baker.

Mr. Hugo Froehlich will occupy the position of Director of Fine Arts, and be the leading spirit in directing the study of composition and design. It is expected that through this leadership there will be expressed a certain unity of ideas that can but bear fruit and add its influence in the development of a certain style that may be eventually known as American.

Mr. Charles Volkmar has opened summer classes at his pottery, Metuchen, N. J., with his son Leon Volkmar as assistant. As Mr. Volkmar is himself a practical and successful potter he is in every way fitted to make a successful teacher.

Mrs. Vance-Phillips has added a separate pottery department to her Chautauqua studio. Prof. Franz A. Bischoff and Mrs. Sara Wood Safford will assist in the overglaze decoration.

Mrs. Lucy F. Perkins, well known for her skill in modeling and who has been a student of both St. Gaudens and French, will give instruction in the building by hand of clay forms. Mrs. Vance-Phillips will give instruction in the application of clear and marble glazes applied to the clays in use at the studio. Mr. Fred E. Walrath, a student at the N. Y. State school of clay working, will be the studio assistant, and operate the potter's wheel.

The Summer School of Pottery at Alfred opens again with its large corps of teachers—Mr. Marshal Fry being again one of the leading spirits. A class in basketry is also to be added under the instruction of Miss Marie Witwer.

Mrs. McGill and Miss Ivory will open a studio at Asbury Park for the summer, where they expect to receive pupils in porcelain decoration and pyrography.

Mrs. Anna B. Leonard expects to receive a limited number of pupils in Boston during June.

Mr. A. B. Cobden's pupils in china painting held their seventeenth annual exhibition at Philadelphia May 14th and 15th.

Miss Mariam L. Candler of Detroit, sailed for Europe on May 23 for art study and recreation.

Miss Jeanne M. Stewart of Chicago, is now in the mountains of Pennsylvania making studies from nature.

A neat little folder has just reached us announcing the opening of Mr. Bischoff's Summer School at Dearborn, Mich., May 15 to July 15th inclusive.

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ANSWERS TO CORRESPONDENTS

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

All questions to be answered in the Magazine must be received before the 10th day of the month preceding issue.

Mrs. G. E. R.—The study of yellow roses is not crisp enough, the texture of the rose petals requires clean crisp treatment. The background color too, is rather muddy and uncertain. It is best to decide what colors to use beforehand and then use them without scrubbing in one color into another. The scrubbing of water colors is all right for some subjects but not for flowers which need to be crisp and transparent. An expert might get a good effect with that method but it is dangerous for a beginner. We refer you to our advertisements of summer school and the list of books on Publisher's page.

Hal.—The little sketches of Arbutus are daintily done but a little tight in drawing. The clusters are seen too much in detail, when you look at a cluster of flowers you do not see every flower in the group, it is only after gazing

KERAMIC STUDIO

steadily that you can disentangle the separate flowers. Also you do not get either a full or a side view of every flower so that you lose the beauty of line that comes from variety when you draw them all without perspective. The stems should be more solid—get your masses and general outlines first, then jot down the most prominent details. Keep your color soft and use Cobalt to soften shadows.

M. S. P.—Lustre usually can be used just as it comes from the bottle, if sticky or thick, thin with oil of lavender, this will keep it open until you can pad it, if you wish a light, even tint or if a dark tone is desired it will allow the brush marks to soften out. In a dark tone it is not necessary to have the color even. Spots come from dust—put away pieces as soon as finished and wipe off with soft silk rag before firing. Lustre is always put on with a large brush and padded if even tone is desired. The black lustre has a golden brown lustre, two to three coats ought to be sufficient for a good even color.

V. M.—Your questions were too late for May KERAMIC STUDIO. The Fry flesh palette is sufficiently fluxed and should fire with a good glaze if fired sufficiently, never use ivory glaze over flesh tones, it injures reds. You cannot obtain the same brilliancy of glaze on china as on Belleek which has a much softer glaze. Ivories for miniatures cost from fifty cents up, according to size and fineness.

Miss S.—We have never seen or heard of the effect you speak of on your plaque, as if a fine tracing wheel had been run over it. The trouble must be in the china. We have never used any so-called dust-proof oil—oil is never dust-proof unless kept out of dust until dried. For any art work the first study should be drawing, the next, composition and design, then painting in whatever medium you choose.

J. E. H.—If you wish a rich dark background you must dust on powder color. The design is first outlined in India ink, then grounding oil is brushed over the surface and padded evenly with a silk pad until tacky, the design is wiped out clear of oil, then the color is taken up on the blade of a palette knife and dropped on the oily surface over which it is pushed with a large brush until the whole surface is covered and shows no damp spots. Keep putting on color until it all looks dry, being careful not to let the brush touch the oil directly, wipe out design again and fire before putting on gold and outline, unless you are quite expert, even then it will probably have to be retouched. The color scheme is good. Use any green that you like. As a rule it is best to stack all the plates that you can upright in a kiln, we would not stack more than six plates in a pile, but a few saucers and cups could be added on top.

Mrs. R. H. S.—Large pieces are very liable not to be fired as well at top, the only remedy is to turn them upside down and fire again to get a uniform appearance. Too many repeated fires are not good for any ware and especially

for Belleek, three or four are about all that are safe though it is possible sometimes to get good results with more. The trouble with the green on the Belleek vase, however, was due not to repeated firings but to the fact that it is almost impossible to get a thick tint of green on Belleek, it almost always turns brown, even lighter greens are not always satisfactory on it. With a heavy tinting it is never safe to risk any more fires than absolutely necessary, it is liable to scale off where tinting happens to be a little thick. Refiring at the same temperature might not change the effect, it is always better to fire harder if the glaze is not satisfactory. Cones for testing the firing of clay can be obtained of Prof. Ed. Orton, University of Ohio, Columbus, O. You would need the very lowest cones for flower-pot clay, say 010 to 01. We do not know the price of red or yellow clay but presume from 50 cents to a dollar a barrel.

Mrs. G. B. W.—We would suggest using for your tea set either the 1st or 3rd prize design given in May KERAMIC STUDIO. The beaded edge need not be especially considered, it can come on a white or a colored band. If you use the 1st prize design the seaweed should be altered slightly to curve up into the scalloped edge. The 3rd prize design can be modified by omitting the long lines that come to centre of plate and allowing the cluster of three leaves to run up into the scallop. The plate design by Rhead might also be used effectively, the trees changed slightly to fit scallop and trunks lengthened for tall pieces, a single color scheme of grey blue or grey green is suggested but any color scheme can be used.

J. R. H.—When rose turns purplish from overfiring it can sometimes be remedied by slightly retouching with rose and firing lightly.

Mrs. S. R. A.—A good medium for mixing powder colors is made of six drops of oil of Copiaiba to one drop of oil of cloves, use with this rectified spirits of turpentine for painting.

L. C. S.—It is always best to have a separate chimney for kiln pipe but if the chimney has a very strong draft, by shutting all drafts in stove while firing you probably can succeed, especially if the opening for kiln pipe is above the one for stove.

M. C.—For the dragon handle of your pitcher use green lustre over gold. This gives a brilliant green metallic effect. The dragon can also be done in lustre to harmonize with whatever color scheme you have on the pitcher or it can be finished in gold and brown or green bronze.

L. S. C.—Belleek ware is fired the same as any china only that it must not have too hard a fire, it can rest on stilts but it is safer not to rest one piece on another even with stilts between; always cool off slowly.

L. H.—The bismuth must be in powdered form for flux for gold. You can get it at Elmer & Armend, Eighteenth street and Third avenue, New York.

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